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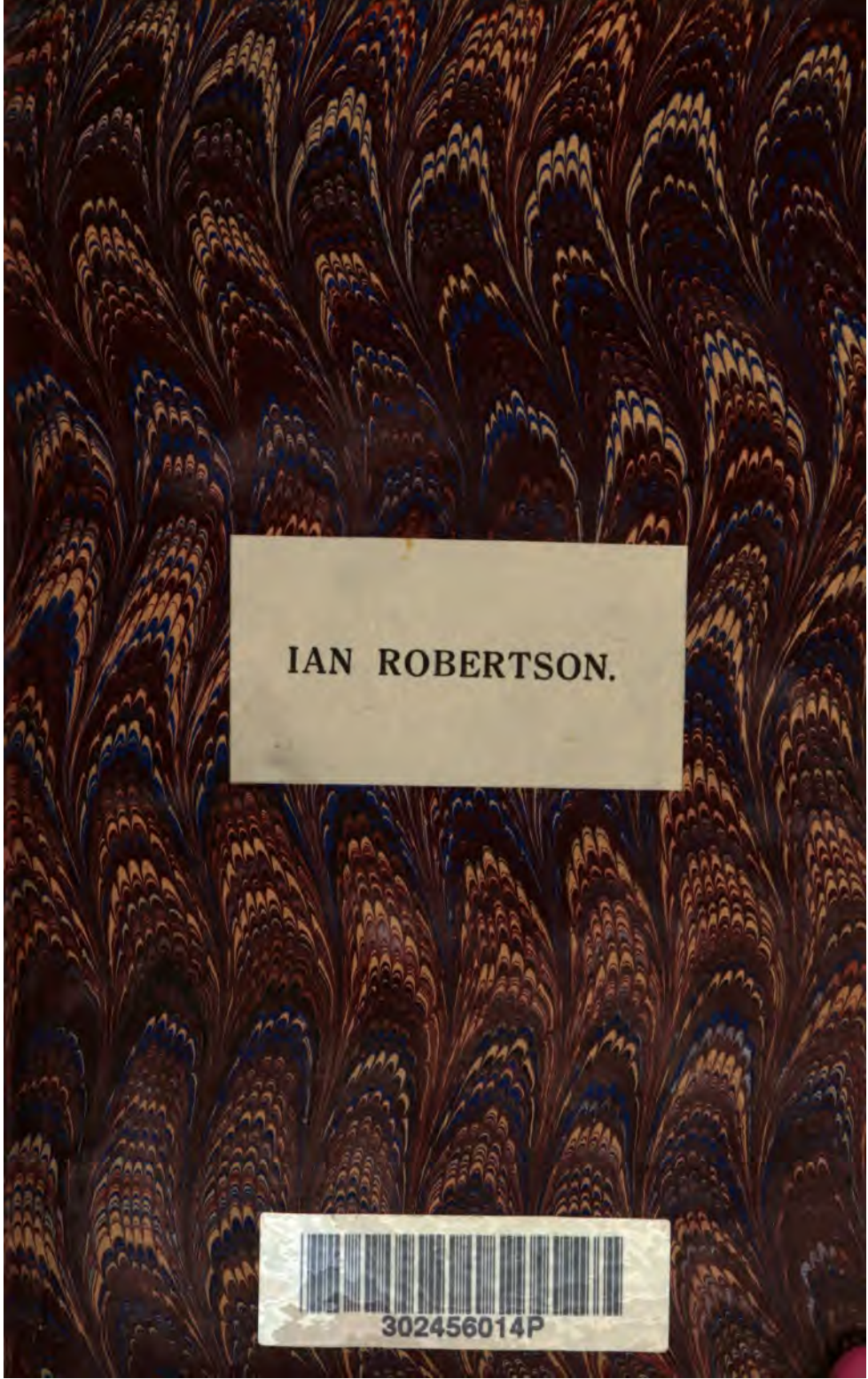
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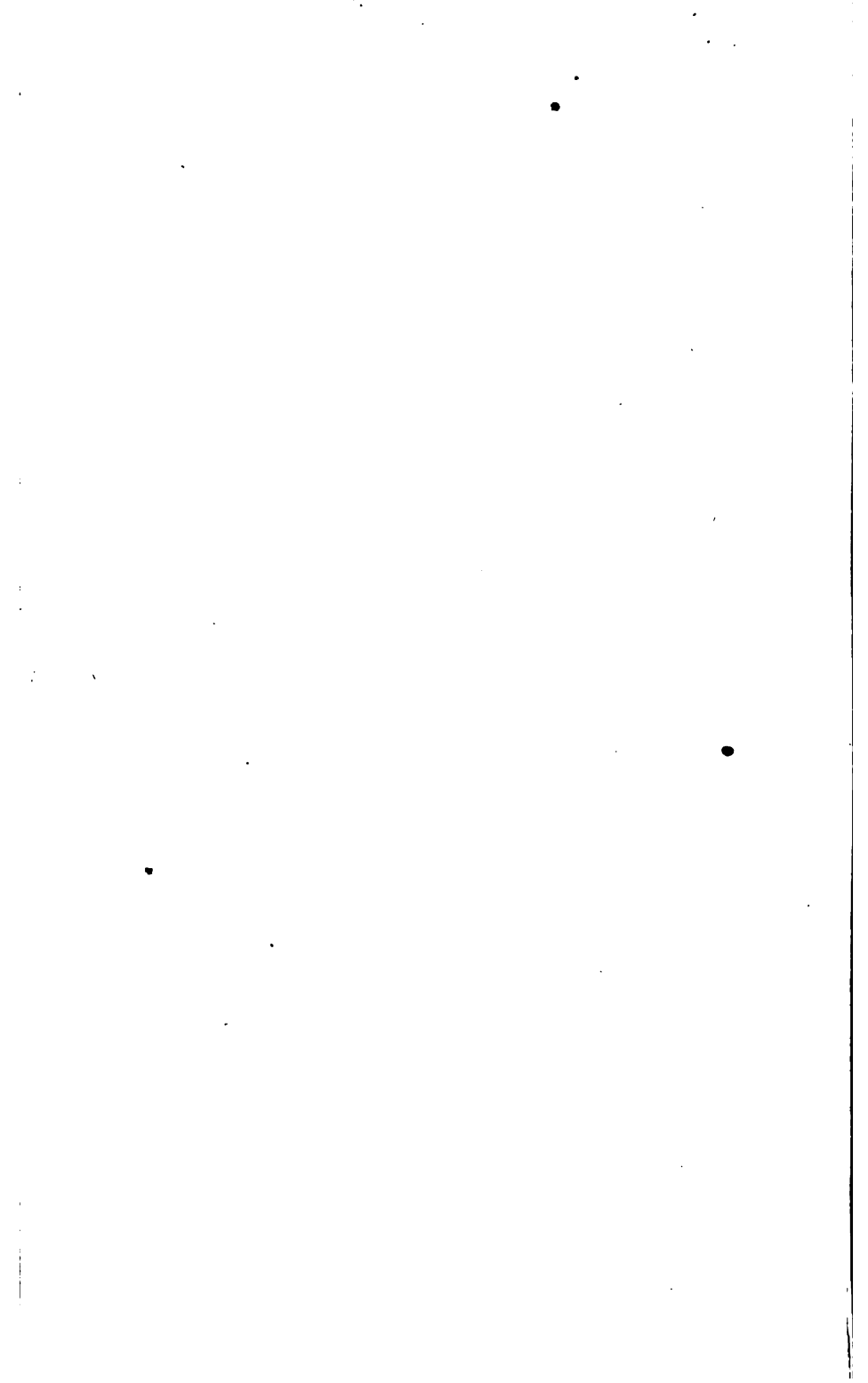


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THE
ASHMOLEAN MUSEUM:
ITS
HISTORY, PRESENT STATE, AND PROSPECTS.

A LECTURE

DELIVERED TO THE
Oxford Architectural and Historical Society,
NOVEMBER 2, 1870,

BY

JOHN HENRY PARKER, HON. M.A. OXON.

KEEPER OF THE ASHMOLEAN MUSEUM OF HISTORY AND ARCHÆOLOGY;
VICE-PRESIDENT OF THE ARCHITECTURAL AND HISTORICAL SOCIETY OF OXFORD,
AND OF THE BRITISH ARCHÆOLOGICAL SOCIETY OF ROME;
FELLOW OF THE SOCIETY OF ANTIQUARIES OF LONDON;
HONORARY MEMBER OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS;
HONORARY MEMBER OF THE SOCIETY OF ANTIQUARIES OF SCOTLAND, AND OF
THE COUNTY SOCIETIES OF BUCKS., CHESHIRE, ESSEX, KENT, LINCOLN,
NORTHAMPTON, SOMERSET, SUSSEX, AND WILTS.;
VICE-PRESIDENT OF THE INTERNATIONAL CONGRESS OF ARCHÆOLOGISTS AT BONN;
MEMBER OF THE FRENCH ARCHÆOLOGICAL SOCIETY FOR THE PRESERVATION
OF HISTORICAL MONUMENTS, AND OF THE SOCIETIES OF NORMANDY,
OF BORDEAUX AND OF CHERBOURG, &c.

OXFORD,

M DCCC LXX.



ASHMOLEAN MUSEUM.

SEVERAL of my predecessors in the office which My Predecessors.
I have now the honour to hold, of Keeper of this Museum, have set me the example of giving some account of the history, the present state, and the prospects of the Museum. The latest and best was given by Mr. Philip Duncan, in 1830; this was printed, and also prefixed to the Catalogue of the Museum, which was published in 1836; and is still to be had at the Museum, of Mr. Rowell, who has prepared a continuation of it to the present time.

The collection was originally begun in the time of Trades-cants.
Elizabeth, or James I., by John Tradescant. According to one account, he was a Dutch merchant settled in London, who had been originally one of the refugees expelled from Holland by the bigots of those days on religious grounds, like so many others who helped to augment the wealth of England at that period. Whether this account is correct or not, he was a man of great acquirements on various subjects, especially in botany and horticulture. He was employed by the Lords Salisbury and Wotton. He bore the title of the King's Gardener, was sent in the fleet to Algeria, and collected plants in Barbary and the Mediterranean Islands. He was also selected by Lord Danby to take charge of the Botanical Garden, but died about that time. He was assisted and succeeded by his son, who kept the then celebrated Tradescant's Ark until the

Curiosities.

time of Charles II. It was the earliest collection of the kind formed in England, and chiefly consisted of what are called *curiosities*, without regard to whether they were objects of Natural History—the works of God, or Antiquities—the works of Man, in the olden time. The collection, with the additions of Ashmole, included Birds, Beasts, and Fishes, especially the productions of distant countries, all that was comprised under the general name of “Rarities.” Such was the general character of a Museum down to our own time.

Old Catalogues.

A. Wood's MSS., Huddesford.

Ashmole's MSS., W. H. Black.

Portraits, Bodley, Hope.

Natural Science, New Museum.

Joseph Parker.

The University has wisely decided on separating this miscellaneous collection, and distributing it to the different departments to which each belongs. The old Catalogues of the Ashmolean Museum are therefore things of the past. Anthony Wood's Manuscripts, of which a catalogue was published by my predecessor, Mr. Huddesford, in 1761, as then in the Ashmolean Museum, must now be sought for in the Bodleian Library. The large collection of Ashmole's Manuscripts, of which a catalogue was published by Mr. Black in 1845^a, must also be sought for there. Most of the Portraits enumerated in Mr. Duncan's Catalogue will be found either in the Bodleian Picture Gallery, the Hope Portrait Gallery, or in the Taylor and Randolph Buildings. The objects of Natural History are now in the Museum of Natural Science in the Parks, built for the purpose with part of the money obtained for the University from the Bible Press, by the clever management of my late Uncle, Mr. Joseph Parker. They can still be found, I believe, by the numbers given in Mr. Duncan's Catalogue. It is not probable that many of these really belonged to the original collection of John Tradescant or his son, forming the once celebrated Tradescant's

^a An Index to this was published in 1867.

Ark in South Lambeth, where it remained an object of great public attention for about half a century, and a Catalogue of it was published in 1656. At the death of the younger Tradescant, in the time of Charles II., he bequeathed his collection to his friend Elias Ashmole, ^{Elias Ashmole,} who had been a lodger in his house for some years, and had taken great interest in the Curiosities. Ashmole became a celebrated antiquary, and was a leading character of his time, the historian of Berkshire and of the Order of the Garter, and Windsor Herald.

Ashmole added his large collection of books and manuscripts; no books were named in Tradescant's Catalogue. He proposed to present this valuable collection to the University of Oxford, who accepted the offer, and to shew their sense of the value of it, erected the present building for it.

Anthony Wood, in his life of Ashmole^b, says that in October, 1677, Ashmole offered to give "all his rarities" to the University, if it "would build a fabric to receive them," and that the offer was accepted under that condition. The Account Books of the University, for 1679 and some following years, contain entries of sums of money expended on the building, but make no mention of any money given by any person to meet such expenditure.

The name of the architect was Wood, apparently a local architect; the idea that it was one of the buildings of Sir Christopher Wren is altogether a modern one; the first author who mentions it is Alexander Chalmers, in his "History of Oxford," which was published in the early part of the present century.

For me to read the Catalogue of the additions made

^b *Athenæ Oxonienses*, vol. iv. col. 357; ed. Bliss.

to the Collection from time to time, and compliment the donors, would be rather tedious work for the Society to listen to; it will suffice to say that Mr. Rowell has prepared a perfect list of them with great care. I propose to print his summary as an appendix to this Lecture. I will only say that although the Collection is not large, it is very choice, and contains many things not to be found elsewhere. The collection of Flint implements is remarkably good. These objects are one of the connecting links between Archaeology and Geology; some are so rude and strange that doubt has been expressed whether men's hands, or accidents of nature, have formed them, and they belong to the early ages of the human race, which have been called the Pre-Historic times. They are continually found in gravels or drifts, where water has formerly flowed, not only in valleys, but often high in the hills, and this in many parts of the world. In America, fine specimens of them have been found, and in Asia and Africa, as well as in Europe.

For the well-assorted Danish specimens, we are indebted to Mr. Rawlinson, the eminent civil engineer.

British
and Roman Pot-
tery.

We have a tolerable collection of British and Romano-British Pottery; one important series, illustrated by a very curious and interesting model of a British Village, was obtained at Standlake in Oxfordshire. In Mr. Hutchings' Collection, we have besides other "rarities," one of the finest British Urns in the kingdom.

Wylie.

In Anglo-Saxon remains, we can stand comparison with any other museum, thanks to the liberality of Mr. Wylie, who gave us the objects described in his work called "Fairford Graves."

Douglas's
Nenia
Britannica.

A considerable part of the Anglo-Saxon remains collected by Douglas for his *Nenia Britannica* were given

to this Museum, and large additions have been made to this branch by different benefactors *.

We still have our Alfred's Jewel, the head of his sceptre, a genuine and curious piece of Anglo-Saxon or English jewellery and enamel of a period when the English were celebrated for such work, as their ladies were for embroidery and lace. These were much sought for even in Rome, and prove that the English of that day were not *behind* the best of Europe in civilization^d. But we must not conclude that they were in advance of other people. Metal-work, embroidery, and lace, are just things that can be done by people who can neither read nor write, and are generally better done when that is the case. A man who is entirely ignorant of everything else but his work, can give his whole mind to that work, and employ his utmost skill and ingenuity upon it. Thus, at the present time, the best workers in jewellery are the Etruscan peasants on the hills round Rome, now employed by Castellani, as their ancestors were by the jewellers of the Roman Emperors, and before them possibly by the jewellers of the kings of Rome, and of Etruria itself, the kings of Veii, before the union of the Etruscan people with the Romans. We must remember that Veii was a larger city than Rome at the time it was conquered, and that the whole of the inhabitants eventually became Roman citizens. Some of the greatest patrician families of Rome, in the time of the Republic and of the early Empire, were of Etruscan

Alfred's Jewel.

Metal-work.

Etruscans.

Castellani.

* Professor Phillips, my predecessor in the office of Keeper of the Museum, commenced a collection of antiquities found in Oxford or its immediate neighbourhood only. This already contains a variety of British, Roman, Anglo-Saxon, and Medieval remains, and it is hoped that it will be increased by further donations from time to time.

^d On that interesting subject, we will refer to M. Francisque-Michel's Work, *Recherches sur le commerce, la fabrication et l'usage des étoffes de soie, &c.*, vol. II. pp. 336—343. Paris, 1851, 2 vols. 4to.

origin, and prided themselves upon it. The Scipios, for example, always buried their dead after the Etruscan fashion, and would not follow the Roman fashion of that period, of burning their dead, called cremation. In these Etruscan and Semi-Etruscan tombs, that beautiful ancient jewellery has been found, the imitation of which by Castellani's workmen, above alluded to, is so much the fashion at present.

Etruscan
Tombs.

Bronze-
work.

I may observe also, that the ancient Bronze-work is often beautifully executed, quite equal to anything that can be done now; yet this frequently belongs to a period probably a thousand years before the Christian era. Bronze not being liable to rust, the ornaments worked in that mixed metal are the most durable of any. Gold and silver ornaments are often melted down for the value of the metal; bronze is not sufficiently valuable to make it answer to do this. These ancient works of art are more valuable in their present state, than they would be if melted down. Ironwork has generally suffered very much from rust; but we occasionally find objects preserved, which shew that the work was equally well executed. Wrought ironwork at the present time is best executed by those who have been educated as workers of iron only, and are ignorant of everything else. The Russian peasants are said to be the best workers in iron at the present day. In our own country, the village blacksmiths can generally execute wrought iron better than the workmen of the great manufactories. Before quoting the subject of ancient ironwork, I may mention that in the recent demolition of a part of the wall of Servius Tullius in Rome, it was found that the great blocks of tufa, of which it was built, were fixed together with iron clamps clasping the edges of two stones; no mortar or cement was used. I purchased two or three of these iron clamps of the work-

Russian
peasants.
Village
black-
smiths.

Iron
clamps of
the wall
of Servius
Tullius.

men, and they are now in the Museum with the Roman tiles and specimens of stone.

This brings me to the principal object of my Lecture, Object of the Museum. to shew in what manner this Museum may be made a living thing, and thoroughly useful for the object of the University,—the education of the people of England. I think that this may be done by connecting the Museum and this Society as closely together as possible. The Museum will supply objects to study. The members of the Society will study them, and lecture upon them, to explain them to other members who have not time to study them. Each will take his own branch of study and elucidate it.

The Museum is now a Museum of Archæology only. Archæology. What is Archæology? It is *History in detail*, and the details are tenfold more interesting than the dry skeletons called School Histories. Details give life and interest to any subject. Archæology is also history taught by the eye, by shewing a series of tangible objects; and what we have once *seen* we can remember far better than anything of which we have only heard or read. This Museum must be made to illustrate the History of Architecture, and Sculpture, and Painting—or rather Drawing. Paintings require more space, and students of Painting must be referred to the Picture Galleries.

Architecture is naturally the first point; we must have Architecture. a building to put them in, before we have objects of art and virtù. Sculptures and Paintings require some building to put them in. Architecture has long been the most popular branch of Archæology, and this Society was originally established for the special study of the history of Architecture. The Heraldic Society, which Heraldic Society. had existed for some years previously, but was then in a dying state, was incorporated with it, and the Heraldic

Library of that Society now forms part of our Library.

Historical
Society.

An Historical Society, under Mr. Goldwin Smith, was also incorporated with it at a subsequent period, because we always considered that the historical view, and not the practice, of Architecture was our object. We believe, indeed, that our casts of mouldings and other details, our models, and especially our excellent Library, are very useful to the profession; and one of our earliest

Practice
of Archi-
tecture.

Harrison,
Street.

members, Mr. Harrison, became an eminent architect. Mr. Street also made use of our Library, and was a member of our Committee. He studied his profession in Oxford for some years, and it is an excellent field for the study. But our main object always was Historical; we should never forget the weighty words of Mr. Goldwin Smith, which might well serve for the motto of our Society. “*The Buildings of every nation*

Goldwin
Smith.

are an important part of its history, but a part that has been neglected by all Historians, because the Historians themselves have been entirely ignorant of the subject.” That future Historians may not be ignorant of it, is one of the objects of this Society. When Archaeology is made part of the system of Education in Oxford, as I trust it will be, with the help of this Museum, any educated man will feel it a disgrace to be ignorant of it. The subject in itself, in its general outline, is so simple and easy, and when that outline is once understood is so easily followed up in one branch or another, and so useful for assisting to understand other branches of history, that it seems impossible that it should not be taken up in earnest.

The ladies.

The ladies are already taking the lead in this matter. Architecture or Archaeology is now part of the course of study in the education of young ladies, and I have frequently observed in society that to find

out whether a young lady knows anything of Archæology or not, is a test whether she has been highly educated or not. The daughters of our higher nobility, who have generally had the best education that can be obtained, are almost always well acquainted with Archæology. Some of my most favourite pupils have been young ladies of this class, our future Duchesses or Countesses. I could mention names, but for the fear of offending the modesty, or rather the shyness, of the English character. worthy
C.F.B.

I hope you will excuse this little digression. I will now remind you of the words of another distinguished Oxford man,—Dean Stanley: *“What Comparative Anatomy is to the study of Medicine, that Archæology is to the study of History.”* Dean Stanley.

As the two names that I have mentioned both belong to the Liberal party, and party spirit sometimes lays hold of names, and our object might possibly be misrepresented in consequence, it may be as well to mention some names on the other side. In the early days of our Society, Dr. Newman sometimes attended our meetings, and he said that *“It was a pleasure to attend the Meetings of this Society, because it was the only neutral ground in Oxford.”* Dr. Newman. At that time, Polemics ran very high in Oxford; but Archæology has nothing to do with Politics or Polemics. At the present time, Earl Stanhope, founder of the Stanhope Prize and President of the Society of Antiquaries of London, and the Marquis of Salisbury, our new “honoured Lord and Chancellor,” are cordially with us, and delighted to hear that there is a fair prospect of a real revival of the study of Archæology in Oxford. The spirit of Archæology is necessarily Conservative. At the same time, we see the necessity of taking Liberal views of progress, and giving Earl Stanhope.
Marquis of Salisbury.

up the bigotry and exclusiveness of our fathers—the Antiquaries of the old School. Archaeology must necessarily be Cosmopolitan if it is to attain its object, as we cannot really study it without the power of comparison, of comparing one country or one district with another. We must, therefore, be all earnest advocates of peace. An interesting correspondence has recently

German
and
French.

passed through my hands between a German friend one of the leading Archaeologists of Germany, on one side, and some of the leading Archaeologists of France on the other, making use of me as a neutral and a friend to both parties, to express their determination to remain friends all their lives, notwithstanding the present enmity between the two nations.

Compa-
rison.

It is by comparing small remains in one place with more perfect remains of the same kind and of the same period in other places, that we learn to understand the smaller remains. To carry on this study formerly required the power of travelling far and wide; but the art of Photography enables us to pursue this study by our own fireside, and sometimes even better than we could do by travelling, because we can place the objects side by side, and not have to trust to memory or to drawings, which are not always to be depended on.

Photo-
graphy.

At first sight, indeed, it may appear absurd to say that in this small building the general History of Architecture can be illustrated. But this modern art of Pho-

Seroux
d'Agincourt.

tography enables us to do many things that were impossible before. The great work of Seroux d'Agincourt, the History of Architecture, Sculpture, and Painting, from existing remains, shows what may be done by a well-selected series of examples in chronological order, even though the drawings from which his plates are engraved, and often the engravings themselves are so bad

as to deprive his great work of half its use. For some years past I have been endeavouring to supply the place of these bad engravings by a series of Photographs arranged in chronological order, according to the plan and under the guidance of D'Agincourt's work. A large proportion of his examples are necessarily taken from Rome, for they could be found nowhere else, and I think I now have photographs of all his subjects that remain in Rome. For the first ten centuries of the Christian era, it would be in vain to try and find a connected series anywhere else. Rome was so long the centre of the civilized world politically, that all the arts also had their centre there as a natural consequence. The Romans were not inventors; but they were admirable copyists, and all the arts converged to that point, from whatever quarter they were derived, and were then distributed from Rome over all the provinces of the Roman Empire, which became the different countries of modern Europe. The local peculiarities of each country or district can be traced to the particular Roman building in that province, generally in the capital of the province, which has served as a type for the inhabitants, when the revival of the art of building began after the year 1000. This is particularly evident in the different provinces of Gaul, as has been well shown by my excellent friend, M. de Caumont, in his various works during the last forty years, beginning with his *Cours d'antiquités monumentales*, which was published in 1830, and carried on in various volumes of his valuable *Bulletin Archéologique*, which he has carried on ever since with wonderful energy and perseverance. Both these works are in the Society's Library, and I hope will be made use of in future than they have been hitherto, when their value is

Rome.

Roman provinces.

Special building as type.

Gaul.

De Caumont.

Provincial
styles,
Lyons.

better understood. As a case in point, to shew the derivation of a Provincial style from some one Roman building which has served as a type for the province, I may mention that in the diocese of Lyons, the columns continued to be fluted down to the thirteenth century, because the Roman building, which served as a type, had fluted columns. The Maison Carrée at Nismes has on the exterior thirty fluted Corinthian columns. The Roman Temple of Augustus and Livia, at Vienne in Dauphiny, now the Museum, has also fluted Corinthian columns. This is not very far from Lyons; and fluted columns can be seen in work of the thirteenth century in the apse of Saint-Jean, in Lyons Cathedral.

Advantage of
Photographs.

Best light.

Late-
ranus.

In the present state of Europe, and at this season of the year, it would be rather difficult for the members of our Society to go and see these things with their own eyes; they must be content to trust to other people's eyes, and the large collection of engravings and drawings that are in the Society's Library, and which they will bear in mind that each member can have to his own fireside. Photographs are still better, when they can be obtained; in these, we do not have to trust to the eye or the hand of other people. A building shewn in a photograph is as well seen as on the spot, sometimes better, for the photographer is obliged to choose the right time of the day, when there is a good light upon the object, and sometimes details can only be seen when there is a good light upon them. I have frequently been obliged to have the same object taken two or three times, because the light had not been right at first. In the case of the remains of the House of Plautius Lateranus, of the time of Nero, which was incorporated in the city wall by Aurelian, and thus preserved, I had

this done half-a-dozen times before I was satisfied that the old doors, windows, and the construction of the wall of a house of the first century, could be seen.

Of the two-thousand Photographs that I have been enabled to have prepared in Rome, there is now a set in this Museum. It is arranged for reference according to the numbers in the printed Catalogue, and, by means of the Index, any subject can be looked out in a few minutes; so that a student can at once have photographs of all the existing remains in Rome that illustrate the subject he wishes to study. Take, for instance, the Fortifications: you have all that remains of the fortifications of the time of the Kings of Rome, now included within the wall of the Empire. They formed originally the inner and principal line of defence, while what had been only the less important earthworks on the outer line, afterwards had the great wall of Aurelian built upon them; and the City was then extended to this wall, instead of being confined to the narrow limits of the City of the Kings, as it had been for many centuries. The great wall of Aurelian was thirteen miles in extent, and fifty feet high, and had a corridor for the sentinels made in the wall itself, with towers at regular intervals. Several miles of these corridors within the wall of Rome still exist, and I have numerous photographs of them. This wall has been repaired from time to time by successive Popes, and is still the wall of the present City of Rome on the eastern side of the Tiber; but on the western side considerable changes have been made.

Roman
Photos.

Subjects
for Study.
Fortifica-
tions.

The Janiculum had been originally a detached fort, but was connected with the City by Aurelian, who built his wall from the Tiber to it, and across the Tiber connecting it with his wall, which ran along the eastern

Janicu-
lum.

Vatican,
Leo IV.

bank of the river to the point where the wall was carried across, or rather connected by chains with towers on each bank, or perhaps by drawbridges, which were certainly used by the ancient Romans. The Vatican was also a detached fort, and continued to be so until the time of Leo IV. in the ninth century; he connected it with the wall of Aurelian, by building walls from the Hadrianum, a *tête-de-pont* of the Pons Ælianus, and the Gate of S. Peter's, now the bridge and fortress of S. Angelo, to the Vatican Hill and fortress, in the same manner as Aurelian had done with the Janiculum. The space between the Janiculum and the river is called the Trastevere, that between the Vatican and the river is called the Leonine City, or the Borgo. There are upwards of one hundred photographs of the walls and of the Leonine City, which I hope to explain more fully next week. The Italian army in the recent bombardment have scrupulously avoided any injuries to the antiquities as far as possible. The breaches they have made in the walls are in parts built by the Popes, not by the Emperors.

Borgo.

Sangallo.

Large additional fortifications had been made in the seventeenth century by the celebrated engineer Sangallo, especially on the western side, where a long line of wall was built along the ridge of the hill connecting the Janiculum with the Vatican, which are the two corners of a high table-land on that side of Rome. One of the breaches was near the Porto San Pancratio on the highest ground, the same where the French had entered some years since. At that time, the French army was driven back by the Roman citizens stationed within the old wall and fosse of Aurelian, which had been concealed by the outer wall of Sangallo; and when the French had entered in through the breach to the num-

ber, of some thousands, they were received with such a volley of musketry from loopholes in the old walls, that they were forced to retreat, and send to France for more powerful artillery. On the recent occasion, the Italians also made another breach in the modern part of the wall on the opposite side, nearly at the extreme eastern point, near the modern Porta Pia, which they almost demolished; and as it was built in the extremely bad taste of modern Rome, it is no loss. You will find photographs of this breach, of the Porta Pia, and of all the points mentioned, including most of the ruins of the wall of Aurelian at that part where it was bombarded by the French, near the present church of S. Pietro in Montorio.

Breach
at Porta
Pia.

Another subject thoroughly illustrated by the photographs and the map that accompanies them, is that of the Aqueducts of ancient Rome. As Rome, at the end of the first century, as described by Frontinus, was better supplied with water than any other city ever has been, the subject is not only one of great antiquarian interest, but is of considerable practical importance also. I had tried in vain to understand them for three or four years, and had bought all the best maps and books on the subject, as well as examining the lines for the first seven miles out of Rome scores of times; but I could not make them out. They are not laid down on any of the existing maps, being sometimes underground, and at other times carried on arcades for miles. At last I found it necessary to have a new map made from Subiaco, near which the principal sources of them are situated, to Rome, a distance of forty-five miles. The lines of thirteen aqueducts are now clearly laid down, drawings supplied of the most important points, and photographs taken, where it was practicable, up to the

Aque-
ducts.

number of two hundred and twenty, I believe. In the course of our excavations during the present year, I have also made out several parts of them within the walls of Rome. These are also shewn in the photographs.

Palaces,
Temples,
&c.

The great Amphitheatre, the Temples, the Palaces of the Cæsars and others, will come under the head of the "History of Architecture," which is also continued through the Middle Ages by a long series of churches with their details, and the towers of the castles of the Barons, with plans of them, and such details as seemed necessary to understand them. Photographs

Tangible
objects.

are accurate representations of tangible objects, and are most useful for the proper understanding of similar objects in the Museum, when we can get the objects themselves.

Roman
Remains
in Britain,
Dr. Wilson.

We are tolerably rich in Roman remains found in this country, for which we are largely indebted to Dr. Wilson, and other friendly benefactors. It occurred to

Stone of
Walls.

me also that some specimens of the materials of which the walls of Rome were built might be interesting. Professor Phillips asked me last year to bring over some specimens of the different kinds of stone of which the walls of the Kings and of the Emperors were built, and I have done so. We have now small pieces of the

Tufa.

tufa with which the walls of Romulus, of Ancus Marcius, and Servius Tullius were built, and of the peperino, which is said to have been brought chiefly from the quarries of Gabii at a later period; but some of the harder upper layers of the tufa have a close resemblance to it. Then comes the travertine from the quarries near Tibur or Tivoli, which was not used in Rome until the time of the Empire, or the last century of the Republic.

Travertine.

Bricks.

We then come to the bricks of the Empire, the finest bricks that were ever made, in making which thousands

of slaves were employed. It is said to have been their usual occupation when not required for other purposes.

The exact date of these bricks can frequently be as-
 certain^{Stamps, Names, Consuls.}ed by the stamps upon them. These are a sort of trade-marks to distinguish the different manufactories, and during the second, third, and fourth centuries they commonly have the names of the Consuls upon them. They have also frequently the name of an Emperor or of some members of the Imperial family, to whom the tile-yard had belonged. You will remember that Roman bricks are always flat, like what we usually call *tiles*, about two feet square and one inch thick at the best period, with the stamp in the middle.

I have brought over a series of them, which are now ^{Series of Stamps.} in the Museum; but there has not yet been time to arrange them, or put the labels upon them. It is, I believe, the only series in England. The thickness of these bricks and of the mortar between them, is one of the guides to the age of the buildings of the Empire. As a general rule, there are ten bricks to the foot, mortar included, at the best period, the time of Nero and Titus: eight to the foot, in the second century; six, in the third; and only four, in the fourth, as in modern brick walls. The admirable *terra-cotta* work and vases ^{Vases.} of the ancient Romans are too well known to require notice here; we have some fine specimens of them.

For SCULPTURE, we have Photographs of some of the principal statues in the Museums of Rome, including the busts of the Emperors, which are useful for the chronology and to shew the costume and the head-dresses.

On the subject of Sculpture and Carving, we must not ^{Sculpture,} forget the carved ivory tablets, commonly called ivories, ^{Ivories, Chrono-} of which we have some good specimens in the Mu-
 logy.

seum; these are of the thirteenth and fourteenth centuries. It would not be difficult to form a chronological series of them from the time of the early Roman Empire down to the sixteenth century, when Arabic Consular Diptychs. ology ceases. The Consular Diptychs would form part of this series, and these are practically dated. The style of drawing, and the costumes, as well as the carving itself, are all useful for historical purposes. It will perhaps be worth while to have a set of Photographs made of them; but the excellent series of casts issued by the Arundel Society* are generally accessible, and are as useful for Historical purposes as the originals would be. They are so well made that it is often difficult to distinguish the casts from the originals.

Arundel
Marbles,
Inscriptions.

The celebrated Arundel Marbles are now for the most part in the lower room of the Museum; they are more valuable for the Inscriptions than for the Sculptures. Some of the more important Greek inscriptions are still built into the walls of the room in the school in which they were formerly kept.

Drawing.

FOR THE ART OF DRAWING, we have an excellent series for the first thousand years of the Christian era, in our Photographs, such as could not be obtained

Mosaics.

anywhere but in Rome. We begin with the Mosaics of the first century, such as the celebrated "Pliny's Doves," taken from the original, and several other mosaic pictures and pavements of that period, and of the two following centuries, which is called "the time of the early Empire." We then go on with the mosaic pictures in the churches, beginning with S. Constantia, in the fourth century. These are merely for orna-

* The Arundel Society's Collection contains 174 pieces; that of Professor Westwood (various portions of which have from time to time been exhibited at the meetings of this Society) contains more than a thousand pieces.

ment, the culture of the Vine, &c. At S. Maria Maggiore, in the fifth century, is a remarkable series of Scripture subjects, the whole history of the Bible as understood at that time. I long despaired of getting these from nature, and I had them copied from Ciam-Champini. pill's great work on the subject; he has preserved some that are now destroyed, and his drawings will be useful to compare with the originals, if I do succeed in getting them, as I believe I now shall. The last I heard was that the Dean and Chapter of the great Cathedral Church of S. Maria Maggiore had at length yielded to the importunity of my photographer, that the mosaics have been cleaned, and the Photographs are now in hand. Of the sixth century, we have the mosaic picture in the apse of SS. Cosmas and Damian, with the portrait of the Pope who was the donor. Of the eighth and ninth centuries, there are many mosaic pictures, executed by order of the Popes after the siege of Rome by the Lombards, when many of the churches and catacombs were almost destroyed.

Simultaneously with these mosaics, we have a series of fresco-paintings in the Catacombs. A few of these are of the second and third centuries; but these are not of religious subjects, they are merely for ornament, as in the Pagan tombs. A large proportion of these paintings were ordered by the same Popes as the mosaic pictures in the churches, and in both cases for the same object,—for the benefit of the numerous pilgrims who came to worship at the altars containing the relics of celebrated martyrs, or at their tombs. These mosaics and frescoes bring down the history of the art of drawing to the year 1000, and shew how low it had then fallen.

For the Medieval period, which in a certain sense may be said to begin after the year 1000, when the

great revival of all the arts began, we have a large collection of mosaics, frescoes, altar decorations, and other objects, all well dated, generally by inscriptions recording the names of the donors. These begin with the fine series in the crypt of St. Clement's Church, which are of the eleventh century, and go on to the sixteenth and seventeenth.

Enamels.

On the subject of Painting, we must not forget the beautiful enamels with their brilliant colouring. The one contained in King Alfred's Jewel has been already mentioned. Of a later period we have another very remarkable example, the colours of which are so brilliant that it was described in the old Catalogue as made of humming-birds' feathers', and ours is not the only catalogue in which the mistake has been made; the colours are as bright as if the work had been executed yesterday. The reliquaries, croziers, and other church ornaments of the Middle Ages, are frequently enriched with enamels. The series of excellent chromo-lithographs of frescos and other early paintings published by the Arundel Society, should also be mentioned here. It will not be difficult to obtain a set of them, when we can find room for them; but we must not attempt to do everything at once.

Frescos.

Photographs,
Rome.

For the present season, we must be content with Rome, for which the catalogue is ready. For the buildings before the Roman period, in Egypt, Palestine, and Greece, and for the series of Christian antiquities, and the mosaics at Ravenna, and the Medieval period in England, France, and Germany, I must ask you to have patience for another season. I have made arrangements

' This kind of work, which was in use throughout the Middle Ages, was called *plumeté* in the old inventories, such as in those of Charles V., King of France, the Duke of Berry, and Anne of Brittany. See M. de Laborde, *Notice des Emaux . . . du Musée du Louvre*, 2nd part, Documents et Glossaire, p. 454, under the word *Plumeté*. Paris, 1852-53, 12mo.

to procure the photographs; but the catalogue of them will take more time than I have been able to give to it this season, and I shall want the help of friends who are acquainted with those Eastern countries that I have not seen. We shall, in many cases, be able to accompany the photographs of buildings with works of art from the same places and of the same periods.

Of EGYPTIAN ART, we have some very fine specimens, Egypt. thanks to the kindness of our friends.

Of PALESTINE, we expect to have some through the kindness of friends who are connected with the Palestine Exploration Fund, especially Mr. Greville Chester, who has presented many objects of interest to this Museum, chiefly from Egypt, and has assisted Mr. Rowell in making the catalogue. Palestine.
Greville
Chester.

Of GREEK ART, we have some fine vases, for which we are indebted to Mr. Henderson, who has kindly selected them from his magnificent collection, and presented them to us. Greek
Art.
Hender-
son.

Of CHRISTIAN ANTIQUITIES, the Sarcophagus of Junius Bassus, of the fourth century, in the crypt of S. Peter's at Rome, is considered as one of the finest examples; and of that, by a lucky accident, I was able to get an excellent plaster cast, now in this Museum; it represents the miracles of Christ, and can be better seen here than it can at S. Peter's, where it is in a very dark place, and cannot be moved. I hope to get other objects of Christian Art of the Early Ages. Christian
Antiqui-
ties,
Sarcoph-
agus.

Before I conclude, I wish to call your attention to the small Fund belonging to this Museum, of which a separate account is opened at the Old Bank, Oxford, whose London Agents are Messrs. Coutts and Co., under the name of the "ASHMOLEAN TRUST." I am in hopes that this small beginning may become the nucleus of a considerable fund, available for Archaeological purposes, by Ashmo-
lean
Trust.

the help of donations and annual subscriptions from the Colleges and others; such a fund to be administered by the Keeper of the Museum, subject to the control of the Visitors, in case he should be disposed to run after any fancies, to which all Archaeologists are liable at times. I know that many objects of archaeological interest have been saved by the advice of competent persons, with the expenditure of comparatively small sums of money judiciously applied at the right moment. Our own Society, to a small extent, and still more the Cambridge Camden Society, did much good in this way soon after they were established, by grants which we feared, were so small as to be quite useless; but I have since heard that many objects of historical and archaeological interest were preserved in this manner. Attention was called to them by the donation of a Society of impartial observers, and the people of the neighbourhood then took it up.

Donations of Cambridge Camden Society.

I have observed the same thing in France; every year at the annual meetings, which I was in the habit of attending, of the "Société pour la Conservation des Monuments," under the direction of M. de Caumont, a list was read out of twenty or thirty small donations, made with the object of preserving something which the committee thought ought to be preserved; and then another account was read of the results obtained by the donations of the previous year, which were generally very satisfactory. In some cases, M. de Caumont bought, in the name of the Society, the object they wished to preserve, dug a trench round it, placed boundary stones, and put it under the protection of the local authorities, and of the central government, by having it registered as an "Historical Monument." The French Government has for many years past expended upwards of £40,000 a-year on the staff of

French Society for the preservation of monuments.

French Government.

the Inspector of Historical Monuments and his sub-ordinates and local inspectors, and yet the Committee of this Society of gentlemen, who are thorough Archaeologists, found it necessary to supplement the work of the Government, and contribute to the same objects in this manner, and that they often had to protest against the jobbing of the architects employed by the Government, who began by demolishing the building they professed to restore and preserve. It appears that the French system does not work well. It certainly could not be carried out in this country without a special Act of Parliament, which there might be great difficulty in passing; nor perhaps would it be expedient, as some of our chief nobility and gentry pride themselves on the care they take of the ruins of abbeys or castles on their estates, and would consider themselves insulted by the interference of a Government Inspector of Monuments.

Inspector
of Monu-
ments.

That the object is most desirable we are all agreed, but the best mode of obtaining it is the point to be considered; perhaps it may be best effected by calling on the different local Archaeological Societies to raise a special fund for this purpose, and when their managers hear that there is a prospect of mischief being done, each may go to offer his good advice *with money in his hand*, which will make his advice go much farther, and be far more acceptable. In the case of the Dorchester Dykes, the demolition of which we must all lament, I believe that a small sum of money offered in a kindly spirit in the name of a public body would have saved it for many years to come. Similar cases must occur to everybody. I believe that a large proportion of our local Archaeological Societies owe their origin to this Society, which is the earliest of them; and in the original prospectus, written by Mr. Manuel Johnson, whose premature loss we have never

Object
desirable.

Dorches-
ter Dykes.

Local So-
cieties.

Manuel
Johnson.

ceased to regret, the idea was suggested that the field was too large for any single body to work it properly, and it could only be ~~well done by~~ means of local Societies. The suggestion was soon taken up, and when the members of this Society returned to their homes and ~~their families, each in his own neighbourhood~~ started a local Society after our model.

Unfortunately at the outset the necessity of such a fund was not perceived, and, by an alteration of the original rules, the subscription was made to terminate after five years, on the calculation that a large accession of members would follow. Had the original subscription been continued by the numerous life members, as it would have been cheerfully by many, we might now have a fund in hand available for such donations. Let us hope that it is not too late to retrieve our steps, and that by making one vigorous effort, this Society and this University will set an example which will rouse the emulation of the sister University, and of the numerous affiliated Societies; last, not least, that the Society of Antiquaries of London will take the matter up in earnest, and exert the great influence of their name. Ten years ago, or more, when I was a member of their "Executive Committee" and of their Council, I urged upon them to form a "Conservation Fund." Nobody objected to it; but the prejudices of the old school threw a wet blanket over it, and the scheme was smothered. I trust this will not occur again, but that a scheme which is on all sides acknowledged to be a good one, will be taken up, and worked out with that zeal and energy which some of our members know so well how to apply. The revival of the Society which has lately taken place from this cause gives reason to hope that their zeal will not relax, and that they will leave good successors behind them.

APPENDIX.

THE Collection or Museum of Natural and Artificial Rarities made by the two Tradescants (father and son), in the early part of the seventeenth century, was the nucleus for the formation of the Ashmolean Museum, and probably the first collection of the kind of any great importance that had ever been got together in this kingdom. Certainly it was at a date long prior to that of any other connected with British Collections or Museums now in existence.

John Tradescant the elder, by birth a Dutchman, is supposed to have come to England about the end of the reign of Queen Elizabeth, or the beginning of that of James the First. He appears to have been a man of extensive knowledge, especially in botany and horticulture. He was employed for a considerable time by the Lord-Treasurer Salisbury, and by Lord Wotton, and travelled for the collection of new plants, &c. over various parts of Europe as far as Russia, and also in Barbary and the Mediterranean islands.

The exact date of his death is uncertain, but in a manuscript in the Archives of the University, relative to the establishment of the "*Physic Garden*," it is stated that Lord Danby had made an engagement with him to take charge of the garden, but that soon after, "about Easter, 1638, the said John Tradescant died."

John Tradescant, junior, seems to have had tastes and pursuits very similar to his father's, and went to Virginia, from whence he brought home many new plants and other rarities. He died in 1662.

Their Museum was in South Lambeth, and called Tradescant's Ark; it was much frequented by the higher classes, by whose means it was also considerably enlarged, as the list of "*principal benefactors*" at the end of the Catalogue contains the names of King Charles and Queen Mary, the Duke and Duchess of Buckingham, Archbishop Laud, Robert and William, Earls of Salisbury, Earl Carlisle, and one hundred others of the nobility and gentry.

The Catalogue, under the title of *Musæum Tradescantianum*, or a *Collection of Rarities preserved at South Lambeth*, was published by the junior Tradescant in 1656, who states, in the introduction, that he "had been induced to do so by the per-

swasion of some friends, who pressed him with the argument that the enumeration of these rarities (being more for variety than any one place known in Europe could afford) would be an honour to our nation, and a benefit to such ingenious persons as would become further inquirers into the various modes of nature's admirable works, and the curious imitators thereof."

Of the many articles named in the Catalogue, very few can now be recognised in the Museum. This may be accounted for not only from the natural decay of some, and from others having been discarded on becoming common, or exchanged for newer specimens, but also, in a great measure, from the want of means for identification, owing to the entries in the Catalogue being so brief, one of the longest being that of the Dodo, the head and feet of which for many years were the only known remains of that singular species. The entry is, "Dodar from the island Mauritius, it is not able to flie being so big."

In the Catalogue of Natural Productions—such as Birds, Beasts, and Fishes, or parts of them; of Reptiles, Insects, and Shells—there are 439 entries; but these do not represent the whole in the Collection, as there are several entries of "divers sorts," and of "many divers sorts." It is well worthy of remark, that in the whole of the Catalogue not a single monstrosity is named.

Of Fossils, Minerals, Corals, Earths, and Gems, there are about 250 under their scientific names. Of Exotic Fruits, Woods, Seeds, and Gums, nearly 250, besides 36 entries of colouring materials for painters and dyers.

Of artificial articles, such as specimens of Turning, Carving, Paintings, and the like, and of Warlike Implements, Garments, &c., the entries are numerous; but the list of Boots and Shoes alone shews how energetic the Tradescants must have been in getting together their Collection.

The entries are as follows :—

"The King's Great Porter's Boots."

"Little Jeffreys Boots."

"Boots from Lapland, Greenland, Muscovy, Babylonia, Russia, and Persia."

"Shoes to walk on snow without sinking."

"Shoes from Peru, Canada, Mogull, China, Japan, Coramandell, Barbary, Turkey, Venice, Rhode, Malta, Poland, Greenland, Portugall, Spaine, Russia (shod with iron), and East India."

"Sandals of wood from China. Sandals made of twigs, and several sorts of Sandals from Venice, Malta, &c."

Of Greek, Roman, British and other Coins and Medals, of Gold, Silver, and the baser metals, there are upwards of 400 named entries, besides "divers old Saxon Coins," "several Old English or Esterling pieces of Money." "Several sorts of Mo-

derne Moneyes from most Countreys in Europe; and also from India, Bengalla, Pegu, Lira, Turkish Aspers and Shehees, and 200 sorts of Dollers."

"Also money from beleagured Cities, viz. Breda, Bruxells, Bergen-up-Zoon, Pomfract, Newarke, and divers other places."

In connection with their Museum was a garden, and the Catalogue contains a list of above 1,500 plants which were growing there, including many exotics, together with the commonest trees, shrubs, and weeds, all arranged alphabetically, each under its scientific name, with the English name to those which had one.

The Tradescants, both father and son, were buried in Lambeth churchyard, where there is a curiously-sculptured and emblematic monument to their memory*; but their Catalogue alone will be a lasting memorial to their honour, as it shews how great must have been their exertions in making such a collection at a period when travellers were not common, and also shews that one of their objects was to make it instructive, as collections of earths, gums, and colouring matters could only have been attractive to those of an inquiring mind, or otherwise interested in such materials; and a garden in which the common chickweed, nettle, and other such plants held prominent places, could not have been designed for the gratification of mere sightseers.

On the death of the junior Tradescant, the Collection passed by deed of gift to Elias Ashmole, who previously had lodged in Tradescant's house, and doubtless to some extent had similar propensities; but Ashmole's pursuits were very various, as he had been a solicitor in Chancery, an officer of the Ordnance, and served in the garrison of Oxford. He was a botanist, chemist, physician, antiquary, very learned in heraldry; and there are

* This monument, in a very dilapidated state, is represented in the "Philosophical Transactions," vol. lxiii. tabs. iv. and v., and the following appears in page 88:—

"The following remarkable epitaph (preserved at Oxford, and printed in Mr. Aubrey's 'Antiquities of Surrey,' p. 11), was intended for, but never placed upon, this monument:—

Know, stranger, ere thou pass, beneath this stone,
Lie John Tradescant, grandsire, father, son.
The last dy'd in his spring; the other two
Liv'd till they had travelled art and nature thro',
As by their choice collections may appear,
Of what is rare in land, in seas, in air:
Whilst they (as Homer's Iliad in a nut)
A world of wonders in one closet shut.
These famous antiquarians, that had been
Both gardeners to the Rose and Lilly Queen,
Transplanted now themselves, sleep here; and when
Angels shall with trumpets awaken men,
And fire shall purge the world, these hence shall rise,
And change their garden for a paradise."

several entries in his diary of his officiating as clergyman in the christening of children. He appears to have been held in high esteem by the king and by the nobility in general. He held several offices, the highest being that of Windsor Herald, but declined the still higher office of Garter King at Arms, and also to be elected Member of Parliament for Lichfield, his native city. Owing to Tradescant's widow disputing Ashmole's claim to the Collection, he did not obtain possession of it till 1674, when he had it removed from Tradescant's to his own house; three years after this he made an offer of it to the University, which was accepted, and this building erected for its reception. In 1683 the Collection was removed to Oxford, and the Museum opened for inspection.

It does not appear that Ashmole made any great additions to the Collection, or that it was open for inspection by the public while in his possession. There is no allusion in his diary to his collection of coins till after he had possession of Tradescant's Collection, and in the Catalogue of the Museum, published in 1836, only five articles are ascribed to him apart from those from Tradescant's Museum. The articles so ascribed are as follows:—

The Sword given by Pope Leo X. to King Henry VIII., with the title, "Defender of the Faith."

Henry the Eighth's Tinder-box.

Queen Elizabeth's Boots, and

Two Gold Chains, which were presented to Ashmole, one by the King of Denmark, and the other by the Elector of Brandenburg.

The greatest addition made by Ashmole to the original Collection was that of his Library, both of Printed Books and Manuscripts, many volumes of the latter being on Heraldic, Personal, and Historical matters chiefly connected with his own times, which have been, and are still much referred to, especially in respect to family pedigrees.

It also contained a large number of manuscript volumes on Astrological subjects, to the study of which occult science Ashmole was much devoted. He was on intimate terms with all the most noted of those who made it a profession. He attended the Astrologers' Feasts, and he purchased the libraries of Lilly and John Booker, to the latter of whom he erected a monument, on which was his own name.

At or about the time of the Ashmolean Museum being first opened (1683), several objects of importance were presented to it, the most noteworthy being two Egyptian sculptured stones, which were presented by the Rev. Robert Huntington, D.D., of Merton College. There does not appear to be any record as to how he became possessed of them, or of the place from whence

they originally came; but as it is known that John Greaves, M.A., Fellow of Merton College and Professor of Astronomy from 1648 to 1649, went to Egypt to obtain measurements and information respecting the Great Pyramid,—it is probable that they were brought to England by him.

These stones have been much valued, and both are engraved in *Marmora Oxoniensia*. One has been supposed to be part of a Royal tomb; this one has now come into special notice from a recent discovery of a stone Tablet on which are inscribed the names of a long list of Kings of Egypt at a very remote time, and it is now stated, on high authority, that this is the oldest known monumental stone to which a date can be assigned, and that it is of a date many centuries previous to that of the Great Pyramid.

From the opening of the Museum to the early part of the present century very many other additions were made, by gifts from various benefactors, and amongst them several articles found in Cornwall, which are figured, and a description of their discovery given, in Borlase's History of that county. These were presented to the Museum by the Author of that work. There are also various Articles discovered in Monmouthshire, presented to the Museum by Captain Bird in 1698. These are figured, and the manner of their discovery described, in Camden's "Britannia," 1695. Other important gifts might be mentioned, but by far the most interesting is that of Alfred's Jewel, which was discovered near the site of Athelney Abbey in Somersetshire in 1698, and presented to the Museum by Thomas Palmer, Esq., 1718. During the same period the Ashmolean Library was greatly enlarged by the additions of Sir W. Dagdale's, and the Aubrey Manuscripts, Anthony Wood's Manuscripts and Printed Books, and by Martin Lister's Library.

About the end of the last, and the early part of the present century, the Museum was but little visited, probably not only from the decay of many of the articles, and others having lost their attractions from the effects of dust and exposure for so many years, but also in a great degree from the neglect of the authorities connected with the Museum. Of this neglect a striking illustration is afforded by the fact that one of the curiosities shewn, which was especially attractive to the more ignorant of the visitors, was the Leg-bone of an Elephant, which was exhibited and labelled as the Thigh-bone of a Giant; and it was stated that this bone was bought of the Clerk of the Parish of Baldock, in Hertfordshire, who shewed two stones sixteen feet apart, as the head and foot stones of the Giant's Grave. On the appointment of Mr. John Shute Duncan as Keeper of the Museum, one of his first acts was to have the label erased from the

bone, which is now in the Anatomical Department of the New Museum.

The appointment of Mr. Duncan to the office of Keeper in 1823 led to very great and important changes in the Museum, as by means of a grant of money by Convocation, a very liberal expenditure on the part of himself and his brother, who succeeded him as Keeper, and by donations from other sources, the building underwent a thorough repair and cleaning, the floor of the upper room was strengthened by the erection of columns in the room beneath it, cases were provided for such objects as most needed them, and great additions were made by various benefactors to the Collection, especially in the Natural History Department.

Great as the improvements thus effected were, the want of room prevented that arrangement and classification which is now considered necessary; for although the specimens in the different Orders in Natural History were scientifically arranged, still there was a confused mixture of Antiquities with Natural objects, and on the building of the New Museum the Ashmolean Library was transferred to the Bodleian Library, together with the collection of Coins and Medals, to which additions had been made by the late Dr. Ingram and other benefactors. The whole of the objects connected with the Natural Sciences, including the Great Magnet, were removed to the New Museum, and considerable alterations were made in the internal arrangements of the building.

The upper room, which previously had been the principal Museum, was taken as an additional Public Examination School, and divided from the Museum, a separate entrance being made to it. The small side rooms, which had contained the Library, were converted into a private room for the Public Examiners, and a lavatory for the Students. The basement, which previously had been held by the Professor of Chemistry, was converted into a room for the reception of a part of the Arundel, with other inscribed Marbles, and connected with the Museum by an addition to the staircase. And the middle room was apportioned for the Antiquarian and Ethnological Collections.

Under the direction of Professor Phillips, who had been appointed Keeper of the Ashmolean Museum on the resignation of the late Mr. Philip Bury Duncan, in 1854, the various parts of the Collection were arranged, as far as possible, in chronological or geographical order, the articles connected with early British times (i.e. British, Romano-British, and Anglo-Saxon), with some few exceptions, occupying the three cases in the middle of the room, other articles being arranged in cases around the room in the following order:—European, Asiatic, African, Poly-

nesian, American, and Esquimaux. One case only, placed under the central window, containing miscellaneous articles, and others requiring light, interfering with this arrangement.

Subsequent additions to the Museum have led to some change in the arrangements, and, with a view to form an Oxford Collection, two small cases have been added for the reception of interesting articles connected with Oxford, or found within its limits. Doubtless this Collection will rapidly increase as it becomes more generally known, and more space is afforded for the reception of donations to it.

Of the many additions to the Antiquities in this Museum, from the time of Mr. Duncan's alterations till the recent changes, some few demand especial notice. These are:—

A variety of articles from Barrows opened by the Rev. James Douglass, being a considerable portion of those figured and described in his *Nania Britannica*. They were purchased of his widow by Sir Richard Colt Hoare, and presented by him to the Museum in 1829.

In 1845, a variety of articles, including Saxon and British remains, were bequeathed to the Museum by the late Rev. Allan Borman Hutchings, of Appleshaw, Hants.; and an account of the discovery of the most important of them is given in a letter from him to Sir Richard Colt Hoare, published in his *History of Modern South Wiltshire, Hundred of Alderbury*, vol. v. pp. 209—212.

Valuable articles of British and Saxon remains were collected at Brighthampton and Standlake, Oxfordshire, during excavations in the years 1857–8, made under the inspection of Mr. J. Y. Akerman, Secretary and Fellow of the Society of Antiquaries, and the late Mr. Stephen Stone, of Brighthampton. The excavations were carried on by means of a subscription from promoters of antiquarian research, chiefly living in Oxford or the neighbourhood, amongst whom were the Rev. Dr. Wilson, the Rev. R. Gordon, and the Rev. J. C. Clutterbuck. The President and Fellows of St. John's College also were subscribers to the fund, and, as proprietors of the land, consented to the excavations being made, it being previously understood that all articles discovered should be deposited in the Ashmolean Museum.

In connection with the last-named benefaction, Mr. Stephen Stone presented a Model, made by himself, of a British Village he discovered near the site of the previous excavations, which was re-excavated under his own inspection, the expenses being defrayed by the Rev. Dr. Wilson.

An account of these discoveries is published in the *Archæologia*, and in the *Proceedings of the Society of Antiquaries*.

Since the Museum was re-opened several valuable additions have been made to it.

In 1864, W. M. Wylie, Esq., of Blackwater, Hants., M.A. of Merton College, F.S.A., presented the valuable Collection of Anglo-Saxon relics, discovered by himself at Fairford in Gloucestershire, and described in his work entitled *Fairford Graves*, a copy of which he had previously presented to the Museum. He has since presented a Bronze relique of an exceedingly rare class, found at Lucera in Apulia; and various other articles.

A numerous and valuable collection of Flint Implements found in Denmark, some of them remarkably well made and polished, was presented in 1865 by the eminent Engineer, Robert Rawlinson, Esq., C.B.

A large number of articles of various kinds have at different times been presented by the Rev. Greville J. Chester, including a collection lately mounted in the Museum, of interesting articles from Mummy tombs.

A Collection of Greek and Etruscan Vases and Lamps were presented in 1868 by John Henderson, Esq., of Montague-street, London, M.A. of Balliol College, F.S.A.

The Trustees of the Christy Collection at various times presented two Mummies and Cases, with a variety of other articles, and have in preparation for transit to this Museum a large number of Greek and Egyptian relics.

In 1863, the Warden and Fellows of New College presented Casts of Seals on the College Documents, upwards of 700 in number. These, from want of convenient means, have not yet been open for inspection, but with other similar Casts in the Museum, would form a very interesting collection, which doubtless would be increased by similar donations.

Of the general contents of the Museum, it is worthy of notice, that very many are figured or referred to in works of importance, or are connected with persons of note whose travels have been published.

Of British remains there are many very interesting articles, and the Urns and Implements found at Standlake are especially so, from the British village and circles in which they were found, and probably they are relics of the earliest period of which remains are now known in connection with the inhabitants of this country; while in the largest of the Urns of Mr. Hutchings' Collection we have the finest, or at least one of the finest and best preserved, British Urns in the kingdom, while the high finish of the articles which were amongst the burnt bones in it when found, shew it to be of the other extreme, i.e. of the latest British, or perhaps Romano-British period.

Of Romano-British Articles there are but few, although, as already shewn, some of these are represented and described in works on antiquities of high standing. But as regards Anglo-Saxon remains, this Museum will bear comparison with any in the kingdom, as, independent of the great Gem, Alfred's Jewel, the three collections already referred to can hardly be surpassed.

In the general European Collection there are Flint implements from Pressigny from the Christy Collection, a small but well-selected Collection of Relics from the Pfahlbauten, or Swiss Lake Dwellings, obtained by purchase, and the Flint Implements from Denmark, which have been already alluded to. Of relics of Medieval times there are a few weapons of a rare kind, and many interesting personal relics, especially from the time of Henry VIII. to that of Charles II.

There are some implements of early and of more recent dates, and amongst the Works of Art are interesting specimens of Ivory and Stone Carvings of early dates.

The Asiatic Collection is miscellaneous, but attention may especially be directed to the Clay Models of Chaytes or Dahgopes, in which are enclosed Clay Seals, impressed with sentences connected with the Buddhist Faith, in early Sanscrit characters. These were presented by the late Capt. Sim, Royal Engineers.

The African Collection contains a large variety of articles, and amongst them are many which were given by Burchell, the African traveller, and are figured and described in his work.

The Polynesian and New Zealand Collection contains most of the Implements represented in the folio edition of Cook's "Second Voyage," published 1787, and probably all that remains of his collection during that voyage. It also contains some extraordinary specimens of the native talent, brought home by Captain Beechey, on his voyage in the "Beagle."

The numerous articles from America are interesting, but none especially so; but the Esquimaux Collection is well worthy of inspection, nearly all the articles having been brought home from Behring's Strait, by Captain Beechey; or from the natives of the Melville or Southampton Islands districts, by Captain Lyon, or Lieutenant Harding.

The Egyptian Collection is small, and has already been alluded to.

Since the re-opening and general re-arrangement, the articles, with some few exceptions, have been labelled; and MS. Catalogues have been or are being made for each separate Collection, in which every article is fully described. It is intended to include the whole in one general MS. Catalogue, in which each

article, which cannot be fully described, or which is not figured in some well-known work, shall be shewn in outline, to give sure means for recognition, so that such difficulties as those alluded to with respect to the remaining articles of Tradescant's Museum may be prevented for the future.

A Catalogue has also been published, drawn up by Mr. Rowell under the direction of the late Keeper, Professor Phillips, of Donations to the Antiquarian and Ethnological Collections in the Ashmolean Museum since the publication of the Catalogue in 1836 to 1868.



